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AUDIO-VISUAL Instruction

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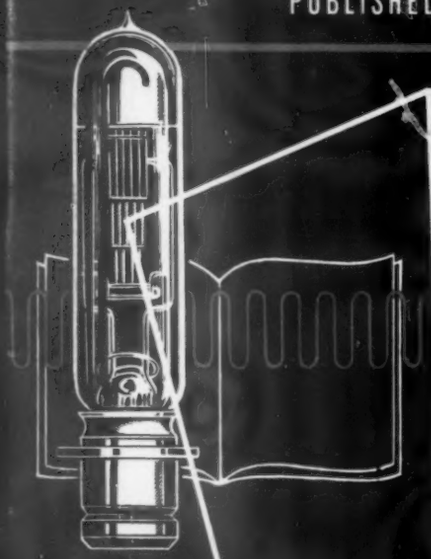

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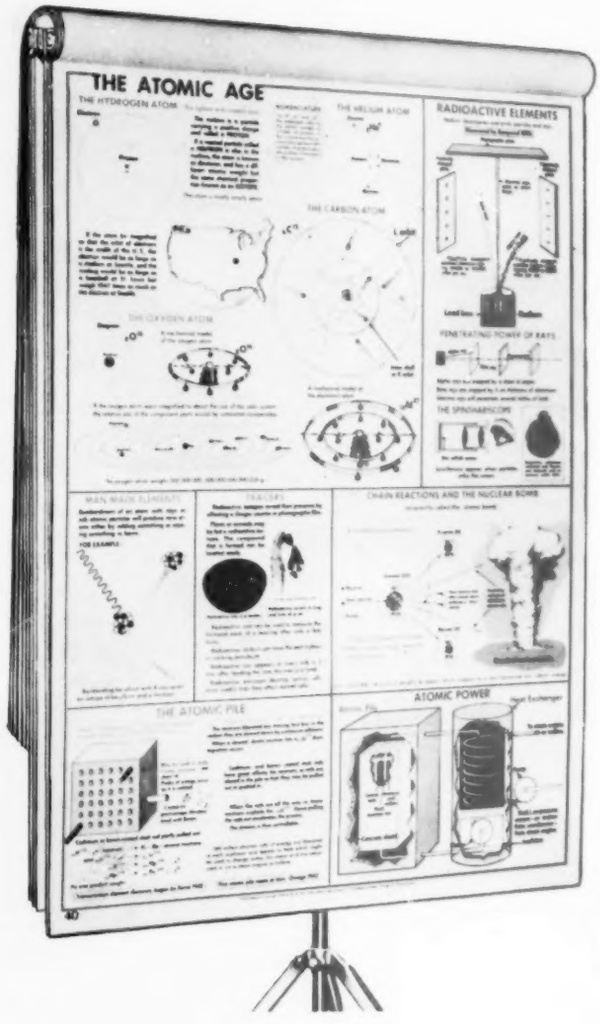

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Volume I Issue No. 7 December 1956

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THE Editor's Notebook

Fears Trend To Industry

Following is a commentary on Gordon Salisbury's article on sponsored materials which appeared in AUDIO-VISUAL INSTRUCTION *for October. We have given the author an opportunity to answer the points made. His letter follows second.*—THE EDITOR.

I was very much interested in Gordon Salisbury's article on sponsored materials . . . but I am wondering if he adequately justified their acceptance into the curriculum.

He dealt satisfactorily, I think, with the question of direct advertising, but is not the danger perhaps something more subtle? No matter how often and how well you evaluate, to the extent that you allow these materials in the classroom, do you not to that extent relinquish control of the curriculum to industry?

These are attractive materials, and they are free, but are they going to do anything to slow down the growing conformism in our business-centered culture. They may not advertise a particular product as such, but neither, I dare say, will they ask searching questions about the role of industry in our society.

—CONCERNED

The Author's Reply

"Concerned" apparently doesn't like the prospect of a business-centered culture. Nevertheless, the major part of our American life is dedicated to "getting and spending."

Even if he is not in personal accord with his culture, the educator cannot teach "his own" curriculum. He must follow the pattern set down by the state and the local district.

Industry has said of late: "If you will teach students to read, write spell accurately, and work arithmetic problems with ease and accuracy we will give on-the-job training." Industry also is asking that schools teach a little deeper understanding and faith in the democratic principles of our country and in free enterprise.

Most educators agree that this is a pretty good embryonic curriculum, and if industry, government, and other agencies are willing to sponsor materials to achieve these goals, I, for one, say more power to them.

I do believe that it is up to the schools to stress more strongly the wise use of leisure, appreciation of the arts, and so on. This is one area where business does not offer much help; but neither, I am afraid, do many textbooks.

For my part, I am not concerned about any undue "trend" toward a business-centered culture as a result of sponsored materials. I would rather look at the materials which are offered, use those which are consistent with our educational philosophy and reject those which do not offer the best for my students.

After all, it is assumed that teachers will use the same strict criteria for business-sponsored materials that are used for any others finding their way into the curriculum. To think or condemn in generalities gets us nowhere.

—GORDON S. SALISBURY
Riverside, Calif.

Salute for a Fine Job

You deserve a salute for the fine job you are doing with AUDIO-VISUAL INSTRUCTION. Not only was the March-April issue of 1956 like a breath of fresh air, but it was very usable in stimulating some nonAV-minded people. Even more important is the fact that the policy begun then is being continued.

—THEODOSIA STRATEMEYER
Audio Education, Inc.
New York City

Wrong Miami

In our October issue we put J. Murray Lee at Miami University. We regret our error. Dr. Lee is professor of education at the University of Miami, Coral Gables, Florida.

Coming in January

What do we mean by public relations in connection with a school program? Or is "public understanding" perhaps a more apt term? After you have determined what kind of relations you want with your community, how do you go about getting them? These are some of the topics which will be discussed next month. Wendell Kennedy, assistant public relations director for the Illinois Education Association, will treat the "philosophical aspects" while Gerald Rast and George Ingham of the Westport (Conn.) public schools describe efforts which have proved worthwhile for them and others. Practical tips will be forthcoming on how to deal with press, radio, TV, public speaking and picture taking.

About the Authors

C. A. Weber earned his degrees in Illinois and held posts there as school superintendent before joining the staff at the University of Connecticut where he is now professor of education. He is author of *Personnel Problems of School Administrators* and, with his wife Mary E. Weber, of *Fundamentals of Educational Leadership.*

Merry Christmas

For our cover girl this month we are indebted to Steinway & Sons, Long Island City, N. Y., who sent us the photo with permission to reprint, and to Edward G. Bernard and N. W. Ayer & Son, New York City, who helped us locate it. To them we offer our thanks, and to all our readers, best wishes for a good Christmas Season.

While in college **Madison Devlin** switched from engineering to music, and later taught mathematics, photography, and music at the City College of San Francisco, a background which came in handy, he says, when he was asked to build up their audio-visual department nine years ago. He is married to Leola Dixon, a West Coast artist.

Phil Lewis has had his own commercially sponsored program and has been otherwise active in TV in Chicago since 1949. He is chairman of the department of education at Chicago Teachers College and principal of the Herman Felsenthal Elementary School. He was recently appointed to the TV Committee of DAVI.

W. R. Fulton was director of educational materials services at the University of Oklahoma until recently when he assumed fulltime duties as associate professor of education in the College of Education. He is chairman of the teacher education committee for DAVI and served as co-chairman for the 1956 Okoboji leadership conference. See page 223 for his work on evaluation criteria.

Though still in his thirties, **Herbert C. Rosenthal** is one of the pioneers in graphic presentation in America. He is the director of Graphics Institute in New York City which he founded 12 years ago. Last June he conducted the graphics section of Education Communications Service's workshop at Lake Forest, Ill.

Gordon Salisbury, whose first article for AUDIO-VISUAL INSTRUCTION appeared in October, is principal of Grant Elementary School in Riverside, Calif. **Jane Fielding** is a graduate student at the University of Wisconsin.

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GENERAL ELECTRIC

how do you measure up?

A NEW LOOK IN

By C. A. Weber

How do you measure up to this standard of leadership suggested by the author which requires the audio visual specialist to:

1 Possess a thorough understanding of the meaning of democratic control.

2 Have an up-to-date understanding of the nature of learning.

3 Be committed to democratic control; to an abiding faith in people; to the desirability of orderly change; and to the belief that leaders should be parts of groups, not external to them.

4 Approach problems in the inverse order of likelihood of producing controversy. Assume responsibility for guidance so that aspects of problems least likely to produce strong disagreements are attacked first, more controversial phases last.

5 Be skillful in making inquiry; analyzing situations; discovering attitudes, beliefs, and commitments of members of the group; discovering facts and information; mobilizing facts; and utilizing abilities of group members.

6 Seek to develop teamwork rather than compromise.

7 Guarantee that all persons involved have direct rights to participate in planning in direct proportion to their ability to foresee consequences. Seek continuously to help each individual become increasingly able to assume important roles in planning, policy making, and control.

8 Be imaginative, and be willing to assume calculated risks.

9 Seek always to become a member of the group. The most successful leaders are those who are looked upon as "one of us."

10 Develop such attributes as friendliness and promptness.

11 Be mentally and physically vigorous.

12 Develop the habit of suspending judgment until the facts are in.

13 Possess uncompromising integrity.

14 Measure efficiency in terms of purposes and goals accepted by the group.

IN ANY HUMAN SOCIETY leadership is indispensable. For this reason it is highly important that men should be concerned with improvement of leadership behavior.

Although leadership is not confined to status officials, it is nevertheless important to recognize that the latter should be leaders. Certainly this is true of the audio-visual specialist.

Ordinarily, when people speak of a leader, they have in mind a person who stands out—one who "goes places." Often they think of a person who achieves for himself; less often, one who works primarily for the welfare of others.

Gradually, however, the word leader is being applied to persons whose thinking and action takes group interests into account. Teachers are today asking for leadership which will help them find lasting solutions for their problems; they likewise ask leadership from the audio-visual specialist which will enable them to use audio-visual methods in solving problems of teaching and learning.

Audio-visual specialists giving this type of leadership are persons who can penetrate teaching-learning problems to such a degree that they can help teachers do better jobs and help them examine their beliefs and attitudes to discover new approaches. Such leadership requires more than expertness in AV materials, more than energy, enthusiasm, and courage. It demands insight concerning learning, an allegiance to democracy as a desirable form of control, uncanny ability to study situations, overwhelming faith in people, and positive ability to mobilize all these attributes in the solution of problems.

Educational leadership is the process by which people are induced to move forward toward some goal or purpose. In some situations goals are defined *before* the leader goes to work. In those cases leadership is usually judged by those who formulated the goals rather than those who have been moved to achieve them. Furthermore, those who have been moved may not be conscious of goals at all and hence unaware of achievement. Rewards in situations of this type reside in advantages which accrue to the leader.

If the audio-visual specialist functions in the manner just described, he may find his own status improved, but those he serves are unlikely to feel satisfaction over their achievement. Consequently they are not likely to think of audio-visual services as an area of education much broader than selling or propagandizing.

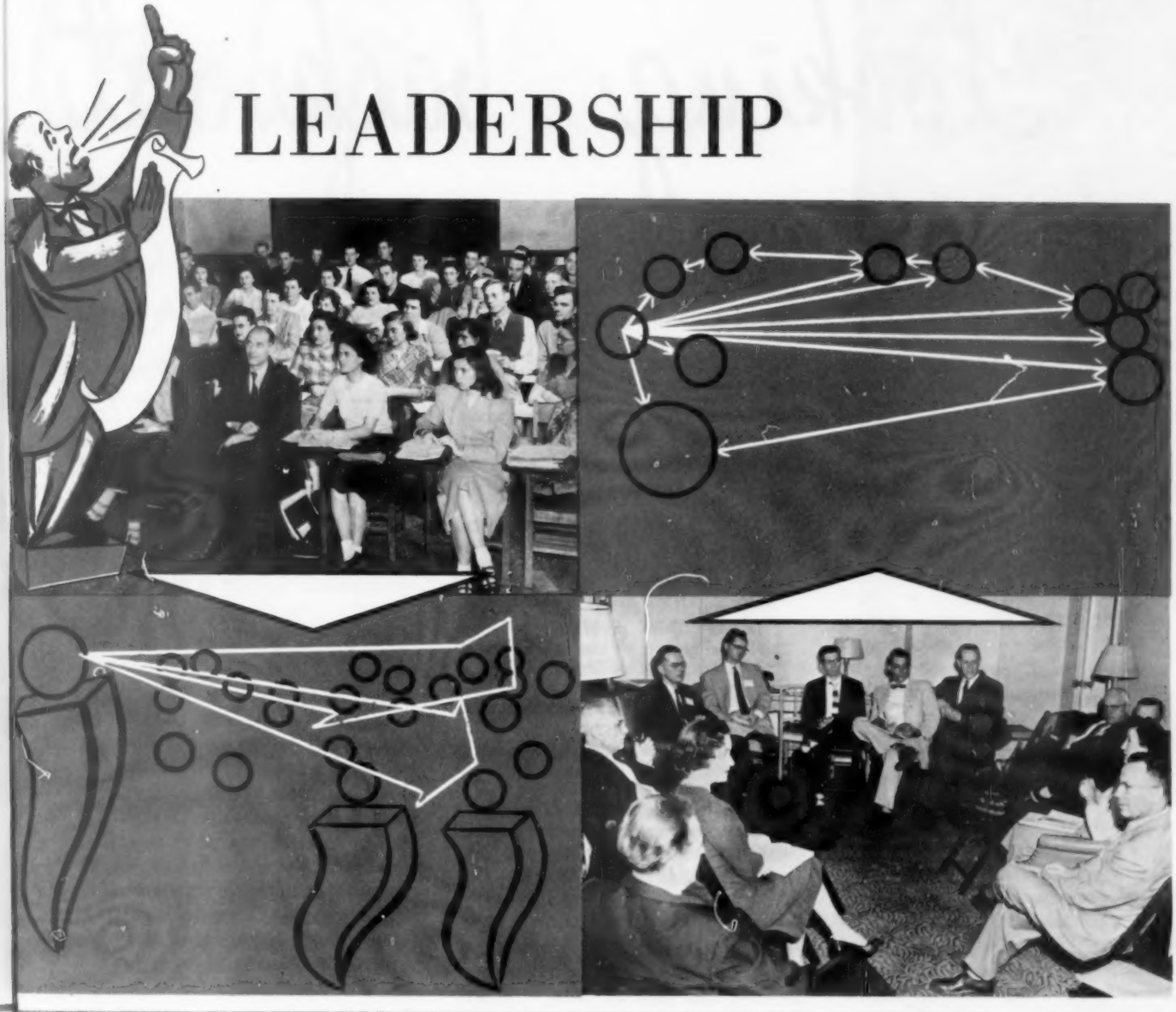
In more desirable situations, goals and purposes are recognized, defined, and approved by members of the educational group in question.

Leadership in these situations involves from the outset behavior which results in formulation and acceptance of common goals as a consequence of deliberation and discussion by group members. Leadership is then looked upon as the process which advances the group toward more insight, better understanding, clearer definition of processes and goals, and which results in proposals for action. It becomes an obligation to the group and tends to be evaluated by members in terms of goals and purposes accepted by the group.

If the audio-visual specialist functions in these more desirable situations, he is likely to build mutual respect and confidence as well as status.

More specifically, the audio-visual leader should work in such a manner that his efforts bring about control

LEADERSHIP



by consensus and lead to common agreements (among pupils, teachers, parents, administrators, boards of education and others) upon the principles which should govern organization, administration, operation, and management of the audio-visual program. His activities should produce agreements concerning policies to be adopted by staff and school board, and plans of action consistent with agreements reached.

How does the audio-visual specialist become a leader? Basically, there have been two major theories of leadership. The first one, known as the personal qualities theory, has been the more popular. Men have assumed that leaders are born, not made, because of inherent qualities of personality. Recent research in the field, however, casts serious doubt upon the personal qualities theory. A number of writers on the subject have found these reasons for rejecting it as a total explanation of leadership:

- Lists of personal qualities place no emphasis upon relative importance of specific traits.
- Lists of traits or personal qualities contain many which are not mutually exclusive.
- Lists of traits present no intimation whether traits are essential to *ascent* or *maintenance* of leadership, or to maintenance of status.
- Lists are largely descriptive; little attention is given to how traits were acquired.
- Traits are usually desirable for all members of the group and are possessed by many. Little attention is given to relative degree.

The second theory of leadership, known as the situation theory, is based upon the belief that there are no universal leadership traits. The theory assumes that leadership emerges from the situation; that wherever a group is concerned with a problem, somebody or a group of somebodies will attract attention to a particular aspect of the situation, define the difficulty, propose solutions, enlist support, release ideas, inspire members, guide discussion, and thus bring about action and decision.

In all probability there are three major factors in the leadership phenomenon: the situation, the characteristics of the leader, and the "fit" between these two.

If this statement is true, the audio-visual specialist should be concerned with more than problems of his specialized area; he should scrutinize the situation in which he is to func-

(Continued on page 218)

Looking back at

AT 4 P.M. Wednesday, August 22 the Second Lake Okoboji Leadership Conference came to an end. The 41 representatives from 20 states sang *Auld Lang Syne* and before darkness fell they had scattered by car, plane, and train east to Connecticut and New York, west to Oregon and Washington, south to Texas and Georgia, and to many states between.

Only in a formal sense had the conference ended, for the ideas that grew out of it are likely to be mulled over and discussed for months to come. They are important ideas, growing out of the experience, thinking, and discussion of delegates chosen by DAVI affiliates and representing the various geographical sections of the country as well as all levels of audio-visual education.

They are ideas for the future—called up when the conference was asked to think of the audio-visual field ten years hence.

They are ideas born of enthusiasm—the enthusiasm of delegates who began their meetings in the chill of the morning as the wind whetted itself on Lake Okoboji, and adjourned each evening long after sundown.

Largely responsible for the direction of the thinking and certainly for its stimulation was the keynote address by Charles F. Hoban. Hoban took the basic diagram of the communication engineers and converted it for his own purposes to analyze the traditional role of the audio-visual specialist and to point out possible channels of future development. Thus

SOURCE → TRANSMITTER → RECEIVER → DESTINATION

became

SOURCE → PRODUCER → DISTRIBUTOR → USER

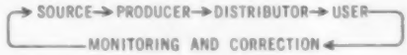
and before Hogan had finished, most audio-visual specialists present realized that their role was for the most part that of distributor. Said Hoban:

> . . . it is evident that he [the distributor] is a busy fellow. He selects the films, recordings, etc., for local use from the relatively large repertory available; he catalogs them and classifies them according to some criteria geared to the user's needs; he stores these materials, generally on racks so they are easily accessible; he puts them into circulation as requested by the user; he maintains these materials in good working order, and also maintains the equipment necessary to their use; and he continuously provides an advisory service to the user, not only on appropriate materials, but also on ways of getting best results from their use.

Hoban pointed out that the flaw in the system indicated by his diagram (as in the original) was the one-way flow of information. His proposed solution was a feedback from the user (teacher or student) to the source (curriculum analyzer, technical advisor, sponsor).

"Without observation of audience response," Hoban said, "there is no systematic way by which the effectiveness of specific teaching materials can be improved. It is evident that some provision must be made for monitoring and correction."

Hoban's altered diagram now became:



Other increasingly apparent steps advocated by Hoban were: development of local production; a better sense of "optimizing" the classroom use of all kinds of audio-visual materials rather than "maximizing" the effect of any one (be it films or television); and the need for orderly attack on the requirements for audio-visual materials.

Hoban's presentation of a theory of communications as applied to audio-visual programs was certainly one of the most significant developments of the conference. Audio-visual specialists need either to develop their own body of theory or to adopt the theories of others. The keynote speech presented a theory in substantial detail; later, one of the working papers followed it through somewhat further in its application to audio-visual media. This is a question so basic that it will probably be debated for months to come.

At Okoboji it opened new vistas that provided a fruitful basis for discussion when the conference broke up into committees to consider these four major educational problems: What are the problems facing American education and how can audio-

Heavy agenda calls for co-chairmen—seated is W. R. Fulton, University of Oklahoma; at right, Bob deKieffer, Colorado.

Sara Alexander in a brown study over committee report—tough job at conference. Max Bildersee is off to good start.

Conversation remains profound even during coffee breaks. Here Connie Weinman and Clyde Miller consider weighty matter.

Okoboji...

AND LOOKING AHEAD TO THE FIELD

By Floyde E. Brooker
and
Mary C. Welch

visual materials help solve them? What are the basic functions of audio-visual programs; which can be improved and extended; and what types of people are needed to carry them out? How can we involve the users of our services in the development of audio-visual programs? and, What is the role of the audio-visual specialist in education?

Detailed reports were submitted on each of the first three of these problems, a briefer one on the fourth. These reports were incorporated into a summary report prepared and circulated by Lee Cochran of the State University of Iowa.

They were also used as a basis for several working papers, one of which has been sent to members of the board of directors who may recommend that it be made available to the entire DAVI membership.

Several of the reports contained important resolutions; the one on educational television which follows was the result of brisk discussion and some controversy.

> BE IT RESOLVED that television offers education a new instructional tool of unique potentialities, but it is only one of many instructional tools and is not a complete self-contained method of education. It is the function of the audio-visual specialist to understand thoroughly the capabilities and limitations of television. It is the responsibility of the audio-visual specialist to help this new audio-visual tool to grow to its fullest stature in American education. The many resources of the audio-visual field must be used to equip the individual audio-visual specialist to carry out the functions and responsibilities as described in this statement.

Acting on another Okoboji resolution, several state and regional groups have begun plans for Okoboji-type conferences of their own. New England including New York and New Jersey is one, and Texas another.

The strength of audio-visual work lies in its effectiveness in given educational situations. Its future growth and development similarly depends on the kind of thinking and discussion that was carried on at Okoboji. The fact that others are planning similar conferences on the regional and state levels where local leaders can get together and think through some of their basic problems augurs well for the future, and for an even better Lake Okoboji Conference in 1957.

"Off we go into the wide blue yonder..." The crowd breaks loose in song fest, including keynoter seen at extreme right.

The conference over, delegates exchange farewells and pursue homeward routes leading to all sections of the country.

Lee Cochran, temporary chairman, introduces Bruce Mahan, dean of Iowa Extension Division, who welcomes delegates.

Keynoter Charles F. Hoban uses overhead projector to diagram his Functional Analysis of the Communication System.

Cigarette fumes are heavy and intellectual stimulation intense during general sessions. Note the over-sized ash trays.

SAVE YOUR TREASURES

put them on tape

DO YOU WORRY when you have to play valuable and irreplaceable phonograph records in the classroom? Does it bother you to find them getting scratchy from overuse?

Whether the records are musical selections, speeches or out-of-print sound filmstrip records, the solution is simple: Put them on tape.

The procedure is not difficult and the only equipment needed is a record player and tape recorder. Obviously the better the machines to start with, the better the results will be. However, you do not need Hi-fi and Ampex equipment to produce tapes that are satisfactory for classroom use. Any good playback and tape recorder such as a Webcor or Ekotape will do the job.

To connect the two machines you will need a piece of wire with the proper plugs on each end. This jumper cord as it is called need not be shielded microphone wire. An ordinary piece of No. 16 wire used to make an electric light extension is satisfactory.

Most tape recorders found in schools run at both 7½ and 3¾ inches per second (ips). Many are twin track which means you can flip the reel over and record the same amount of material on the other edge.

For music the quality is better if recorded at 7½. For speech 3¾ is quite good and you can get twice as much material on the same length of tape.

If, as may happen in a long musical selection, you have to use more than one edge of a tape, try to find a natural break in the music—the end of a movement of a symphony, the close of a cadenza or other logical pause.

Before starting to transcribe, there are a few preliminary steps to take. Though simple, they are important.

1 Clean your records. Use a silicon treated cloth to get as much of the dirt and dust out of the grooves as possible. This will eliminate a good deal of the surface noise that is so noticeable, especially on old shellac records.

2 Use a good quality tape. Scotch 111-A, Audio-tape type 1251 or similar will do.

3 Check your needle. A diamond needle is not necessary. A sapphire or osmium needle will give good results as long as it is in good condition.

4 Check your jumper cord. The plugs at each end of the wire should be soldered to eliminate the possibility of loose connections. The plug for the phonograph will vary with the type and make of machine. As a rule an ordinary phone jack will be needed to plug into the tape recorder.

5 Use the best machines available. A record player with a separate speaker is desirable but not essential. For the best results run the jumper cord from the speaker connection on the record player to the radio-phonograph input on the tape recorder. This will give you the highest quality reproduction. If your playback has no external speaker plug, use a jumper cord with alligator clips on one end. Connect the clips to the soldered connections of the speaker (see illustration). If you use this method, keep the volume control of the phonograph down to avoid distortion from the speaker cone.

A word of caution when using this method—if your phonograph is old, make certain it has a dynamic speaker and not electro-magnetic. If the latter, you may be quite shocked—literally—when you make the connection. It is easy to tell which type of speaker the phonograph has: dynamic speakers have *two* soldered connections, electro-magnetic ones have *four*.

At the City College we use a Newcomb model TR-16AM playback and an Ekotape 205 or Columbia 300S Specialist tape recorder. This particular model phonograph has a variable speed motor and scratch suppressor. The suppressor is espe-

by Madison DEVLIN

cially valuable as it "filters" out a good deal of the surface noise found on old records. The Ekotape has a manual control so the tape may be momentarily stopped for editing.

With the preliminaries taken care of, run tests to adjust the controls of the two machines so as to get the best reproduction. Work the bass-treble and volume control knobs until you are satisfied with the quality obtained. As a rule, having the playback volume moderately low and the tape recorder volume up will give the best results. The bass-treble level will depend upon the recording and your own particular preference for highs and lows.

Check the way it sounds either through the speaker on the tape recorder or through headphones plugged into the external output on the tape machine. If you have to use alligator clips on the phonograph, play back the beginning of the tape several times to make sure it is as you want it. The tape will not sound the same as the record coming through the phonograph speaker.

These tests take time. However, after some practice, experience will tell you just about how the controls should be set for each type of recording.

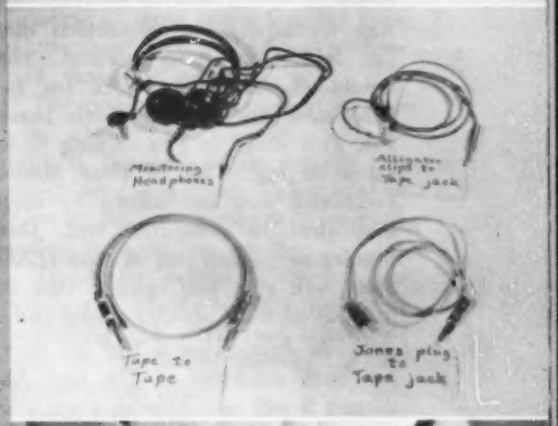
A Trick of the Trade

Here is a trick used in radio stations when it is necessary to start a record other than at the beginning. Play the record up to the place you want to put on tape and stop the turntable with your hand. Leave the needle in place and turn off the turntable switch. When you are ready to record, flip the switch back on but keep the table from turning until you have the tape machine going. When you lift your hand, the record will start at the correct place. The momentary stopping will not injure the mechanism.

With the old 78 shellac records you may also use a China wax pencil

These records are scratchy and worn from use. Some of them are real oldtimers—irreplaceable. Before this happens to your collection, put the records on tape. Procedure is easy and not too expensive.

Newcomb TR-16 AM is good playback for school use. Variable speed motor allows adjustment for modern and folk dancing. Scratch filter takes out most surface noise. Tape recorder is Ekotape 205.



For checking recording: headphones connect with tape recorder; alligator clip to phonograph. Cords at lower left are used for duplicate taping; Jones plug for phonographs with external speakers.

Before transcribing use silicon treated cloth to remove as much dust and dirt as possible from grooves. This should be everyday practice when playing records; prolongs life and gives better fidelity.

Use good grade of tape such as Scotch 111-A or Audiotape. At right are 3, 5, and 7-inch reels. Note gray Eastman 8mm reels which are ideal for taping speeches that last for less than 15 minutes.

to mark the starting groove. This cannot be done with microgroove or extended play records as the grooves are too close together.

If the material you duplicate is used by several staff members, you can use the original tape as a master and make as many duplicates as you wish. Then if one gets lost or broken it is simple to make another. Follow the same procedure as with the phonograph and tape recorder. Connect the external speaker outlet to the radio phonograph input with a jumper cord as before. It is better to use two machines of the same make but this is not absolutely necessary.

Tips for Simplification

In time you will pick up ideas and hints that will simplify your work. Here are a few:

Use the 8mm movie reels on which Eastman Kodak returns Kodachrome film for taping speech records that run less than fifteen minutes. The neighborhood camera store (or faculty members who are movie fans) will give them to you. Using these saves buying a lot of clear plastic reels and you can afford to keep each item on a separate reel. One regular seven-inch reel of tape (1200 feet) will give you enough tape to fill four of these smaller movie reels.

When duplicating a 3¾ ips tape, run both machines at 7½ ips. Although it will be gibberish when you are making the tape, the quality will be better than if recorded at 3¾ and you will save half the time in the making.

When transcribing a record that accompanies a filmstrip, edit out the "time out while the operator turns the record over" instruction that comes at the end of the first side.

Once it has started, you do not have to give a recording your entire attention. Set a photo timer to go off two or three minutes before the recording is completed and you can do something else until the warning bell rings.

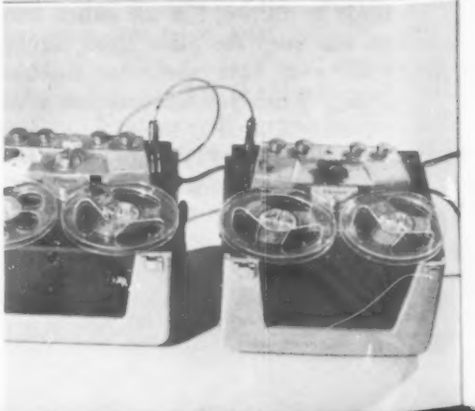
Making tapes from records is not difficult. Once you learn the basic procedures, the rest comes easily. Try it and before long you will be putting much of your material on tape.

Lab assistant attaches alligator clips to soldered connection of phonograph speaker. When using this method, keep volume control on phonograph down to avoid distortion from speaker cone.

View of voice coil with alligator clips in place. This is method when there is no separate speaker outlet on phonograph. The two soldered connections differentiate speaker from electro-magnetic type.

Close-up of tape recorder ready to transcribe. Note phone jack leading from phonograph (upper left). Headphones are connected to external speaker plug (upper right) and can be used for monitoring.

Here are a phonograph and two tape recorders wired to make two tapes at same time. Check each tape recorder separately as well as in series for proper level. Monitor through second tape recorder.



Setup for making duplicate tapes. Master tape goes on machine at left and phone jacks are connected from its external speaker to phonograph input plug. Monitoring is through machine at right.

A new way to introduce--

LIBRARY FILMS

By Jane Fielding

WOULDN'T YOU LIKE TO KNOW?

How many teachers order the old titles because they have already previewed them, or because they do not know about the new ones?

How many teachers have a working knowledge of most of the films and filmstrips in their subject and grade?

The factors which make a film obsolete other than the obvious ones?

How long it takes a good new film to supplant an older film serving the same purpose?

The influence of catalog descriptions and film titles on frequency of ordering?

The percentage of teachers willing to shift the use of a film two or three weeks before or after the desired date?

The number of times a film library cannot meet requests?

EDITORS NOTE: *Miss Fielding's article prompts us to ask the above questions in the hope that they might stimulate further thinking and research on film distribution.*

WHAT is the university film library's role when a requested motion picture film is temporarily unavailable because of previous bookings? This is a question with which the University of Wisconsin Bureau of Audio-Visual Instruction has long been concerned. In an attempt to answer it, a research assistant was assigned to determine what could be done.

Relying on the experience of the booking department and professional staff, the research assistant accordingly:

► Attempted to deduce the requester's need as to grade or group, subject or purpose, and the nature of the school and community.

► Viewed the original request film —to learn what the requester wanted in viewpoint, content, level, and organization.

► Viewed possible substitute films, and suggested for the requester's choice one, two, or three films which compared favorably with the original request, especially in curriculum correlation.

► Mailed letter to be received at the same time as the substitute film. The user briefly answered questions regarding his evaluation, usage level of the substitute, and his source of information about the original request.

► Helpful substitute films were recorded on master film reservation cards for future use by booking clerks.

The results and conclusions were:

Where the requested film was unavailable, 58 percent of the suggested substitutes were accepted for actual use. Of the letters mailed, 76 percent were checked and returned. The users indicated that almost all of the accepted substitute films made a meaningful contribution to the learning situation.

Where the film was requested by subject only, or was not owned by the library, 75 percent of the suggested films were accepted.

One of the chief values of the study was somewhat unexpected. A number of users said that the substitute was definitely more valuable than the previously used original request. An example was the traffic safety film, *Case of Officer Hallibrand.*

Although users may have a tendency to order the films they know to be successful in their classrooms, they do want to be introduced to newly produced films. They may hesitate to order them, however, because of the inconvenience they cause if they do not fit into the curriculum.

Many users had not viewed their original request, but had chosen it from the Bureau catalog description. Therefore they were not able to compare the substitute with it. In some of these cases, too, the substitute may have proved more effective than the original.

The more information sent by the user about how the film will be utilized, the more a film library can do to serve his needs. This can be done by the user more easily on small orders than on large ones.

The study helped to further the University of Wisconsin's policy of providing the film best correlated with the particular subject for the group at the time.

The film users were given additional evidence that the library is working to improve their services, and that professional assistance is readily available when needed.

How many teachers have working knowledge of films and filmstrips? Below—

Frame from "How Indians Lived," filmstrip released by Jam Handy Organization.

BUILDING YOUR OWN

By Philip Lewis

Here is important information that will enable your school to offer TV courses and rehearse for studio programs. Dr. Lewis has promised to describe in a forthcoming article the workshop at Chicago Teachers College in which the rehearsal chain was developed.

FIFTY DOLLARS worth of materials assembled according to the information in this article will enable you to construct a two-camera television chain mockup capable of duplicating the major functions of the more expensive electronic counterpart.

With equipment of this nature many institutions will find it possible to offer courses in TV where previously lack of funds or unwillingness to embark on a project without laboratory and studio facilities have been insurmountable barriers. Even where Vidicon and Image Orthicon chains are available, the mockup is still important for orientation before trainees are turned loose on the costly devices. Also, it is a serious problem for TV stations to provide sufficient live camera rehearsal to effectively polish productions before air time. Here is a practical solution without tying up valuable facilities.

It is equally important to provide equipment for schools which are called upon to contribute programming for educational and commercial stations. Inexpensive mockup chains can provide basic training for the increasing corps of teachers and students who need to be versed in program planning and production.

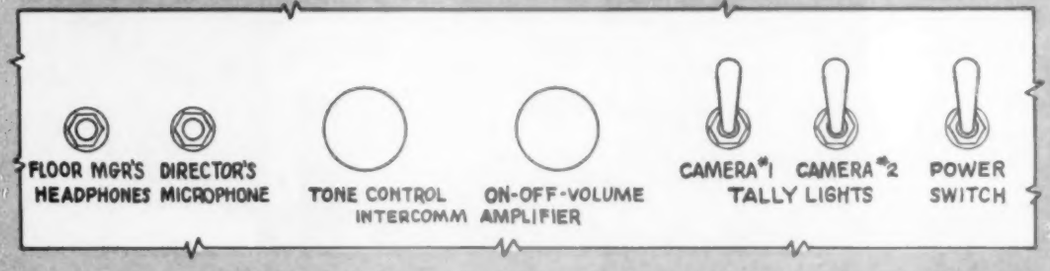
The cameras have been designed according to the viewing-box principle. An aperture of definite dimensions located a fixed distance from the eye approximates the field of view of a particular lens on a professional television camera. Use of a metal disc with openings of four different sizes and attached to the front of the camera box performs the same function as is accomplished by the lens turret on an electronic camera to change the field of view for close-ups and long-shots. The apertures used have been designed to include 50, 90, and 135mm, and 8½-inch focal length lens field situations.

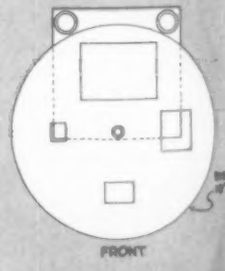
A pair of red tally lights is located at the front of the camera box, with a similar set installed at the rear. This enables cameramen and performers to know what camera unit is being used at any given time. A headphone jack permits audio communication between the director and the cameraman relative to "lens" changes, camera movements, and production routines. The multiple contact plug provides connections for the four-wire cable between each camera and the control console to carry the impulses to the tally lights as well as to the headsets.

Each camera is mounted on a plastic shoulder harness instead of a tripod, and the total weight of the unit is about six pounds. This innovation eliminates excessive utilization and storage space demands, and the portability feature makes it practical for any classroom to be used as a television rehearsal studio.

The control console components may be installed in any type of cabinet, and can be made quite compact if desired. The panel of the console accommodates the tally light switches for both cameras, the amplifier controls for audio communication, the director's microphone jack, and another jack for the floor manager's headset plug.

The Camera. Its housing is constructed of two wooden end blocks fastened to a piece of sheet metal bent to form all four sides. Precautions must be taken to locate the front tally light positions so they do not interfere with the placement and operation of the aperture turret disc. This latter item rotates on a bolt fitted with a spring and washer to keep a constant tension on the disc and to press it against the end block. Four small indentations 1¼ inch from the center of the disc and 90





rehearsal chain

Camera mounted on harness of Plexiglas or comparable plastic is easily handled.

degrees apart are located so that as the disc is rotated, each indentation will engage successively with a round, spring actuated tip (cabinet door fastener hardware) to automatically hold the aperture in the proper position for the "lens" opening desired.

The shoulder harness mount is fabricated of ¼-inch Plexiglas or Lucite, and the parts are clamped and welded together with chloroform. Although an adjustment for tilting the camera is provided, it was found unnecessary to allow for raising and lowering the box to fit different individuals, since the distance from the shoulders to eye level could be compensated for by the tilt adjustment.

The aperture openings cut into the disc are precise and should follow the dimensions in the illustration. Metal stamps are used to mark the focal length of each "lens" on the back of the disc to make it convenient for the cameraman for identification purposes.

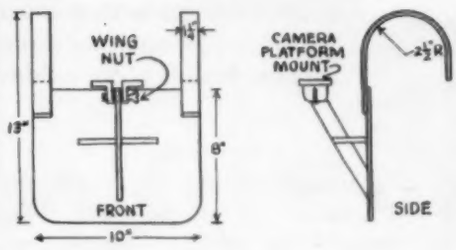
The Control Console. For reasons of safety a transformer is used to lower the voltage obtained from the convenience outlet to six volts. This eliminates any possible shock hazards to the crew, and allows the use of ordinary hookup wire to connect all components.

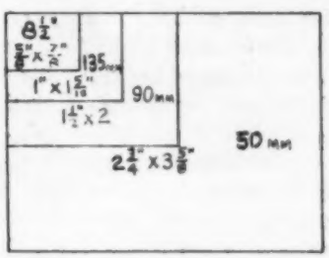
The audio amplifier employed is priced at about ten dollars and is of the variety ordinarily used for phono purposes. It is advisable that shielded leads be used in connecting this unit to prevent AC pickup and hum in the audio lines. Insulating grommets are necessary for mounting the microphone and headset jacks on the control panel to prevent shorting that might take place in connection with some AC-DC phono-amplifiers.

Cables and Accessories. It is recommended that cable lengths from the control console to the cameras be at least 35 feet, but preferably 50 feet long. These should be of an intercom type having two shielded leads for the audio circuit, and two additional conductors for the tally lights. Make certain that the outside covering of the cable is tough and abrasion resistant. Metal covered plugs and connectors will prevent breakage and malfunction in operation. The headset cord for the floor manager should be of comparable length, but with only two conductors.

Any crystal microphone can be used at the console position, but it will be necessary to determine whether to use high impedance or low impedance headphones, depending on the type of output of the phono-amplifier. If you already have headsets on hand, a matching transformer can be used.

The writer has deliberately refrained from specifying definite fittings, connectors, etc., since the advantage of the mockup is its capacity to function after having been constructed from miscellaneous parts and materials often found in schools.

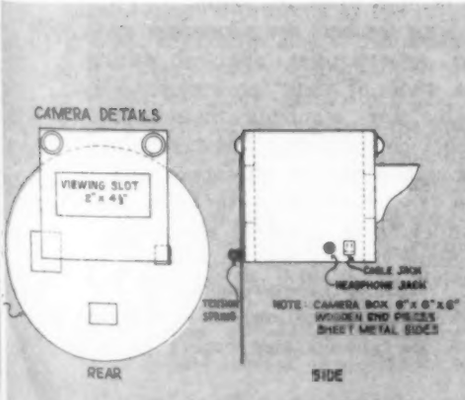


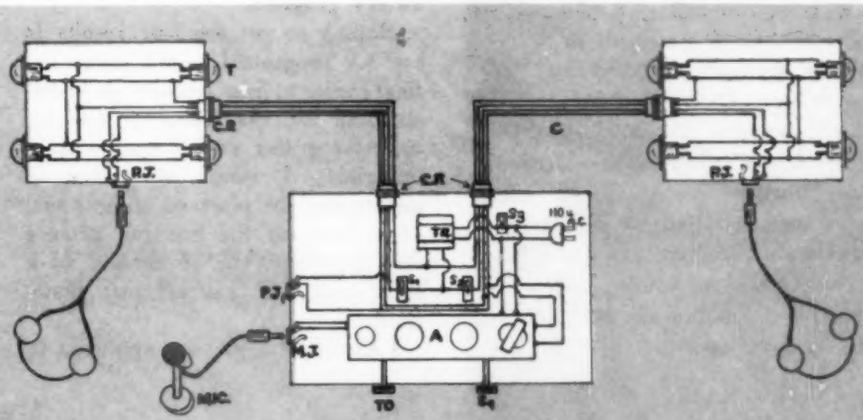


LEGEND FOR WIRING SCHEMA SHOWN BELOW

Note: Parts are arranged to show connection only; they vary from actual placement.

- S_1 Control of tally lights for Camera #1
- S_2 Control of tally lights for Camera #2
- S_3 Transformer power switch
- S_4 On-Off amplifier switch and volume control
- TO Tone control
- TR 6-8 volt transformer
- A AC-DC phono amplifier
- CP 4-wire contacts cable plugs and jacks
- C 4-wire cable (1 pair shielded for audio leads)
- PJ Phone jack for headphone connection to camera
- PJ Phone jack for floor manager's head-set (on 30-40 ft. cable)
- MJ Microphone jack for connection of director's mike
- T 6-8 volt, red cap, tally light assembly





Teacher Education

What audio-visual skills can be expected in a good teacher? The author takes stock of an imaginary candidate and comes up with a model of competence. He also discusses what can be done in teachers colleges and in-service training to achieve an expertly tutored corps.

By W. R. Fulton

A SUPERINTENDENT SAID, "I will purchase all of the audio-visual materials in which my teachers are interested and know how to use." This expression is often heard from school administrators—and with good reason. The fundamentals of audio-visual instruction have been advocated for generations, yet its full potential in our schools is far from realization. The mere presence of modern tools in the classroom is not enough. There must also be the know-how to use them.

This means that certain audio-visual competencies should be required of teachers in addition to normal certificate requirements. But before this can be done there should be a general understanding of what these competencies are, how they can be achieved, and who is responsible for bringing about their achievement.

Although a few public schools have attempted to identify and define the necessary audio-visual competencies, it is extremely difficult to find published lists on which there is a consensus. However, it is encouraging to know that a good deal of study is given to the problem. This is particularly reflected in the work of the DAVI Teacher Education Committee which has formulated a tentative set of audio-visual standards to be used by the agencies in accrediting teachers colleges. During the past six years the committee screened numerous lists of AV competencies, methods, and physical requirements which were also screened by hundreds of professional individuals and groups in all parts of the country. The standards have thus literally evolved from the "grass roots."

Teacher competencies in the selection and use of audio-visual materials on which there is general agreement may be classified as four major proficiencies—in (a) selection and evaluation of materials, (b) utilization, (c) production of simple materials, and (d) preparation and use of equipment.

In view of the above findings, if I were a superintendent interviewing a prospective teacher, there are certain competencies about which I would inquire. I would want to know if the teacher had knowledge about and experience in locating, selecting, and evaluating AV materials (sources of slides, pictures, recordings, filmstrips, posters, charts, maps, globes, television, radio, and community resources).

I would want to know also if she had the knowledge and ability to use criteria in evaluating materials and whether she was able and willing to assist in selection of materials for the school system.

Basic to any successful program is the relationship between audio-visual coordinator and faculty. I would like my applicant to recognize this fact and to be willing to participate in economical and systematic plans for an AV program.

Hoping to get the best results in my AV program I would expect my final choice to have a thorough understanding of the basic philosophy underlying the use of audio-visual materials; I would want her to understand the place of audio-visual experiences in the learning process and appreciate the advantages of a wide range of instructional materials.

I should also like my applicant to possess something beyond a working knowledge of techniques and procedures for utilization—namely, an inclination to visualize and vitalize subject matter and a sensitivity to the impact of mass media on society.

Some of the most effective and inexpensive teaching materials are those made by teachers and pupils—study prints, handmade slides, felt-board materials, bulletin board displays, collections of realia, tape recordings, and in some cases, filmstrips. Consequently, it would be important for my candidate to have some knack in putting together materials—or at least a willingness to take the time.

Knowing how to manipulate and arrange audio-visual equipment and materials for classroom use tends to encourage their use. For instance, if the teacher can mount materials and index them for storage, they will be more accessible and more readily used. Ability to do simple maintenance such as replacement of lamps and fuses and adjustment of sound is almost a necessity, as is proper room arrangement. The latter includes darkening, seating, ventilation, speaker and screen placement, and projector setup.

Most teachers are dependent upon the opportunities afforded during the time of their pre-service education for acquiring these audio-visual competencies. Some get them through in-service education, and a few the hard way—through trial and error in practical experience.

Since the teacher expects to fulfill certificate requirements in her pre-service education, it is logical that she should also expect to re-

OUR BEST INVESTMENT

ceive the necessary training in audio-visual education. The completion of an AV course does not unfortunately insure adequate preparation. Here, teacher education institutions have a definite responsibility.

A curriculum which will insure the necessary competencies means periodical evaluation on the part of the college to make sure that it provides adequate education through audio-visual courses, regular methods and curriculum courses, student teaching, special laboratory work, or through a combination of these.

Description of the audio-visual courses should be examined from time to time to determine if their contents are realistic vis-a-vis student experiences in practice teaching. Appraisal of the audio-visual requirements which must be fulfilled prior to graduation should be made to ascertain if they are understood by faculty and students, and whether they are adequate.

A broad approach to the field of audio-visual methods and materials is inherent in an effective teacher education program. This is reflected in the use of up-to-date audio-visual methods and materials, selected in accordance with needs of the curriculum. It involves also an AV laboratory that is easily accessible plus sufficient laboratory time for prospective teachers to achieve skills in the operation of audio-visual equipment and in the production of simple materials.

The surest way to make audio-visual facilities available to faculty and students is through an audio-visual center with all the features that make it functional—strategic

(Continued on page 218)

Some of the most effective and inexpensive materials are made by teachers, who usually find it a creative experience.

Ability to use criteria in evaluating materials is very important. Here student teachers preview educational film.

Student teacher learns value of visual aid in making concept of world distances more comprehensible to young children.

Teacher finds picture she wants from well-stocked shelves. Functional AV center is surest way to make facilities available.

THE 1957 CONVENTION

The city of W

with 4 feature attractions

1 YOUR GOVERNMENT IN ACTION—the White House, Congress, Supreme Court, and Federal agencies. The personalities who make them function.

2 HISTORIC SHRINES—Washington, Lincoln, and Jefferson Memorials, the Tomb of the Unknown Soldier, nearby Mt. Vernon.

3 EDUCATIONAL AND CULTURAL CENTERS—the new NEA (and DAVI) headquarters which those of you who are life members helped to build, the U. S. Office of Education, American Council on Education, Library of Congress, Smithsonian Institution, and National Gallery of Art.

4 INTERNATIONAL NERVE CENTERS—the embassies and legations, the Pan American Union. Connecticut Avenue and Dupont Circle where foreign languages are heard almost as often as English.

THERE'S NO USE DENYING IT—Washington steals the show from every convention here. AV may be the solution to all educational dilemmas but come March 3-6 we doubt that it will completely overshadow the attractions listed on the left. That's why we're planning tours to include them and other places of interest. And since this will be an unusual opportunity to combine work and travel, we suggest you make it a family affair.

Bring Your Wife and Camera

While you and your colleagues attack those tough educational problems, your wife will be free to explore Connecticut Avenue and enjoy its smart dress shops, art galleries, and view from Taft Bridge. She'll be on hand to join you for the planned tours described above and there will be activities planned especially for her.

Don't forget your camera either. Here's your opportunity to shoot filmstrips of classroom value as well as for personal use—the old man feeding squirrels from a park bench opposite the White House, quaint streets in old Georgetown, goings and comings on Capitol Hill.

As Long as You're Coming This Far—

Why not take an extra day or two for side trips to places of historic interest. For a taste of 18th-century America there is Williamsburg—less than four hours by car—and Jamestown where you'll see preparations for a gigantic celebration of the 350th anniversary of the first permanent English settlement in America; there's Monticello, Jefferson's mountain-top home and the University of Virginia, at Charlottes-

Annapolis—Home of the United States Naval Academy and mecca for camera artists. Ideal side trip for conventioneers.

Everybody loves Mt. Vernon. Full of history but too homey to be awesome. Most people leave wishing they could live there.

You can visit the tomb of Woodrow Wilson in the Washington Cathedral which observes its 50th anniversary in 1957.

STARRING—

Washington

ville, where evidence of Jefferson's Romanesque style of architecture is as dominant today as was his influence when he lived.

On the Maryland side there's Annapolis with the Naval Academy, harbor, and beautiful old houses which you really shouldn't miss if you're a camera artist. Or, you may wish to make pilgrimage to the Gettysburg cemetery where on November 19, 1863, the chief executive of the United States rose to make a "few appropriate remarks."

No, We Haven't Forgotten the Program

Lest it appear that this convention will be all play and no work, let us assure you that this is not the case. We have planned a practical program that will search out honest-to-goodness solutions to problems, and that will offer much to occupational interest groups. (Watch AUDIO-VISUAL INSTRUCTION for details.)

Weary Feet—Convention Fatigue

There comes a time during every convention when you've just about had it. You've seen your "old colleagues" in droves—stimulating discussions and sight-seeing wonders are beginning to pall. You just want to be alone, to take off your shoes and relax in pleasant surroundings. That's why we chose the Sheraton Park Hotel where rooms are restful, and spacious grounds give a country club air.

Economy Tip

Most sleeping rooms are large enough to accommodate three comfortably; splitting the tab leaves more money for extras and side trips. If you have not already received hotel reservation blanks write Convention Coordinator, DAVI, 1201 16th St., N.W., Washington 6, D. C.

Sheraton Park from the Air

Haven guaranteed to restore flagging spirits when convention becomes overpowering. Quiet furnishings give restful feeling.

WITHIN THE DAVI FAMILY

Among the State Affiliates

AUDIO-VISUAL MATERIALS had their place on the scene at the Essex County (Mass.) Teachers Convention, according to K. Louise Nangle, audio-visual director at Lynn. The conference was divided into eight sections and the audio-visual group was the second largest.

Some 500 teachers heard Irene F. Cypher of New York University give the keynote address in the morning. A panel of experts—Ray Wyman, University of Massachusetts; Austin Olney, University of New Hampshire; Lillian Emery, director of audio-visual aids, Haverhill; Mary Walsh, coordinator of audio-visual aids, Saugus—answered questions during the afternoon session.

Two other signs of increased interest in audio-visual education on the part of administrators in Eastern Massachusetts was the fact that Dr. Cypher was slated to address the Plymouth County Conference and that the Bristol County Conference would also feature audio-visual aids.

AVDO Newsletter

John Borza, chief of the bureau of visual education, Cleveland, has completed the compilation of a study entitled *The Administration and Supervision of the Audio-Visual Units in the Centers and in the Individual School Buildings.* AVDO members can have same by sending an 8 x 10 envelope and 18 cents in postage. Non-members must add $1 for the cost of materials.

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Members of the AVDO Handbook Committee are Mrs. Margaret Saylor, director of audio-visual education, Parma, chairman; Norman Woelfel, Ohio State University; J. H. Lancaster, director, Slocum Library, Ohio Wesleyan; Harold K. Kippen, director of audio-visual aids, Massillon public schools, and Clyde K. Miller, audio-visual division, State Department of Education. The Committee is searching for a brief and workable format—one that will give direction to the superintendent, principal, supervisor, AV coordinator, department head, teacher, projectionist, and custodian.

Edgar Dale of Ohio State University and Kenneth Weber of Warren visited Japan during the summer and participated in the Japanese audio-visual workshop at International Christian University. The Ohio men expressed their wonder at the vast background of information possessed by Japanese representatives. They also reported expanding facilities and materials. At present there are over 500 film libraries in Japan. Roy Wenger of Kent State University has been active in the Japanese workshop, first organized last year.

From the National Office

THE SEPTEMBER-OCTOBER issue of *Audio Record* has been received in the national office. This is the tape recorder directory issued annually free of charge. In the past the national office has sometimes mailed it in service packets to members. It is available from Audio Devices, Inc., 444 Madison Ave., New York 22.

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On October 17 the national office received a bulk order of 54 one-year subscriptions to *Audio-Visual Communication Review* from the Army Times Subscription Agency for the Acme Code Company, Inc., New York City. This brings *AVCR* circulation to 1820.

• • •

The County and Cooperative Programs Committee of DAVI sponsored a session at the National Conference of County and Rural Area Superintendents in Atlanta, Ga., October 14-17.

The topic for the DAVI group was "Making Audio-Visual Services Available Through Cooperative Action." Participants were Vaughn D. Seidel, superintendent, Alameda County Schools, San Leandro, Calif; Henry McCarty, director, West Texas Cooperative AV Services, Texas Technological College, Lubbock; Garland C. Bagley, director, AV Service, Georgia State Department of Education, Atlanta; Roy Boyd, superintendent, Lubbock County Schools, Lubbock, Texas; Anna L. Hyer, associate executive secretary, DAVI; Kathleen Moon, director of audio-visual education, Fulton County Schools, Atlanta; and Robert Quick, superintendent, Platte County Schools, Columbus, Nebr.

• • •

Anna L. Hyer of the national staff and several DAVI members attended the 32nd Annual Convention of the National Association of Educational Broadcasters in Atlanta October 16-18. Two days were devoted to small "curb stone clinics" on specific television and radio problems. Everyone enjoyed the southern hospitality, especially the evening when all conferees were guests of Lockheed Aircraft Corporation.

The 1957 convention will be held in St. Louis in October.

Information on City Problems Wanted

LAST MARCH in Detroit the City Programs Committee recommended a study of problems facing AV directors within city school systems. Volunteers agreed to begin work on specific topics and to report their findings at the 1957 convention in Washington.

Constance Weinman, chairman of the committee, reminds DAVI members that the value of this type of study is sharing information about practices that have been tried. If you would like to contribute to this project, please send your information to the following persons: Booking Procedures, E. Dudley Parsons, Minneapolis Public Schools, 807 Broadway, N. E., Minneapolis, Minn.; Cataloging, Ralph A. Stout, Springfield Public Schools, 211 Hopkins Place, Longmeadow, Mass.; Communication Within A System, Lloyd J. Cartwright, AV Education Center, Saginaw County, Saginaw, Mich.; Data for Budget Justifications, Donald P. Ely, AV Center, Syracuse University, Syracuse, N. Y.; Distribution, Clifton Schropp, Des Moines Public Schools, 629 3rd St., Des Moines, Iowa; Evaluating AV Programs in Individual Schools, Walter S. Bell, Board of Education, 170 10th St., N. E., Atlanta 5, Ga.; In-Service Techniques With Teachers, Raymond Petrie, AV Education, Milwaukee Public Schools, 111 North 10th St., Milwaukee 1, Wis.; Preview Practices, Harold Coman, Spokane Public Schools, 615 W. 4th St., Spokane, Wash.; Production Practices for Radio and TV, Wanda Johnston, Knoxville City Schools, Board of Education, 101 E. 5th St., Knoxville, Tenn.; Time Allowance for AV Building Directors, Edward Bernard, Board of Education, 131 Livingston St., Brooklyn 2, N. Y.

Materials and Equipment

FILMS OF NOTE

Canadian Rockies, a 400-ft. colored sound film. Guy Haselton Productions. Reviews the major mountain ranges, the Lake Louise and Banff areas, and takes the viewer through the Jasper National Park region. Emphasis is given to wild life and flowers. Fine photography and beautiful scenery dominate. Distributed by Bailey Films (6509 DeLongpre, Los Angeles, Calif.).

From Encyclopaedia Brittanica Films (1150 Wilmette Avenue, Wilmette, Ill.):

Flowers at Work, a 400-ft. sound film in color or black and white, $100 or $50. Through the media of time lapse and stop motion the development, growth, and polination of flowers are explained. Names of the reproductive parts of flowers are clearly designated.

Playing Good Music, 600-ft. black and white, sound, $62.50. The viewer is given an intimate introduction to each artist and the techniques of each instrument making up a string quartet. The film shows how the composer organizes his ideas into a pattern and how the musicians work together to develop the various motives and devices. To demonstrate these techniques the film concludes with the finale of a Mozart Quartet played by the Fine Arts Quartet.

Listening to Good Music, 600-ft., black and white, sound, $62.50. Members of the Fine Arts Quartet demonstrate the characteristics and tonal range of each instrument. The thoughts and moods of the composer are revealed by the form of the music. These concepts are illustrated by playing a Haydn composition.

Releases from Coronet Instructional Films (65 South Water St., Chicago 1):

TV In Your Community, 400-ft. sound, color or black and white, $100 or $55. Presents a general overview of the average television station. The setup of the studio, arrangement of equipment, and operation of projection rooms are reviewed. People who work in the station are introduced and their duties explained. The film surveys the types of programs presented, and shows activities involved in program planning, handling remote controls, and preparation of commercials. Educational TV is mentioned briefly.

Seeds Grow Into Plants, 400-ft. sound, color or black and white, $100 or $55. Younger children will enjoy this walk through the park with a group of children and their teacher. They discover how the seeds of different plants vary and how protection and dispersal are provided.

Releases from Gateway Productions (1859 Powell St., San Francisco 11, Calif.):

Let's Take a Walk in the Woods, 380-ft. sound and color. Primary children will enjoy exploring plants and vegetation of the woods. Varieties of pines are identified, ferns examined, woodpeckers seen storing acorns, and various flowers, nuts, mosses, and fungi are recognized.

Deserts, 360-ft. sound, black and white. Surveys the plants of the California Desert and identifies and comments on characteristics of the Joshua Tree, Desert Juniper, Creosote Bush, Smoke Tree, Date and Desert Palm, Ocatillo, Prickly Pear, Barrel, Catego, Beavertail, and Chollas Cacti. The film explains in general terms why deserts form on the leeward sides of large mountain ranges. For young children.

Manners at School, 360-ft. sound, black and white. Stresses the importance of good manners in everyday situations such as school, playground, and lunch line. Importance is given to the protection of property, promptness, pleasant greetings, pushing, eating manners, and good posture. Magic words like "please" and "thank you" are demonstrated.

From International Film Bureau (57 East Jackson Blvd., Chicago 4) as distributor for the Canadian Film Board:

Romance of Transportation, 400-ft. color and sound, $115. This amusing cartoon-type film traces the history of water, land, and air transportation in Canada. It is well done and will find favor with Grades 5 through 9. Although the setting is in Canada the sequence of events might apply equally well to any modern nation. Art teachers will find the cartoon techniques refreshing and the use of color exciting.

From Knowledge Builders Films (Lowell and Cherry Lane, Floral Park, New York):

Functions of the Nervous System, 400-ft. sound, black and white, $50. Relies heavily on diagrams and animation, to review the major features of the human nervous system. Types of nerves are identified; how the two-way message system is made possible by afferent and efferent nerves is clearly portrayed. Physiology, biology, and introductory psychology students will find this a valuable tool for understanding the human nervous system.

From McGraw-Hill's Textfilm Department (330 West 42nd St., New York 18):

The Ganges River, 598-ft. sound, color and black and white, $170 or $85. Traces the Ganges from its Himalayan sources to the docks of Calcutta and its delta. Principal cities along its course are visited and their people and customs examined. Primitive agriculture and crafts are contrasted with modern hydro-electric developments, mining operations, and rail centers. Attention is given to racial groups and to their religious customs as related to the river. Beautifully photographed.

The Story of the Pilgrims, in two parts, totaling approximately 1000-ft. sound film: *Pilgrim's Travels* and *Pilgrims in America*. Color, $135 for each part, $270 both; black and white, $70 for each part, $140 both. Mabel Beaton's lifelike marionettes re-enact the hardships, daily life, and chores of the Pilgrims in a highly realistic and believable fashion. Early privations are emphasized; the friendship of Squanto, the subsequent events that culminated in the Treaty of Massasoit, and the first Thanksgiving are portrayed. Children will enjoy the film and learn much.

(Continued on page 228)

Graphics

by Herbert C. Rosenthal

FOR V

THE TREND towards graphic presentation, boosted in the United States by its adoption for text book use, is not an isolated phenomenon. Rather it is the result of a vast number of factors such as movies, picture magazines, comics, and television which have made all people—young and old—increasingly picture minded.

Graphics is a method of using this trend toward picturization instead of hopelessly bucking it. When expertly used, graphics can highlight and sum up hundreds of words of text, presenting the material in memorable, dynamic relationship. It is not to be confused with the spot line drawing, the halftone photograph, or the plain statistical graph of yesteryear, forerunners of the trend. Let us define the technique: it is the presentation of statistics, facts, or ideas through meaningful pictorial symbols.

The number of possible symbols and the manner of their presentation is unlimited. Their purpose is the same as that of the printed word: to communicate information. The revolution in textbook design in recent years has come with the gradual realization that graphics can be extremely valuable in aiding, supplementing, or improving the communication of ideas on the printed page.

Yearly the amount of materials presented by graphics climbs—in textbooks, popular magazines, newspapers, and corporation booklets and reports. Even federal and local government budgets, long thought of as hopelessly complicated, are now brought within range of comprehension by a graphic presentation. Textbook publishers have found the technique an indispensable tool in making their social and natural science textbooks come alive.

In the classroom, teachers have found class-made graphics both helpful and fun in getting material across to the pupils. But the knowledge that graphics are in some situations the best way to present a case or make an important point doesn't mean that you and your class can just sit down and make effective graphics by putting a symbol for a book on one page or corner of a blackboard, a little outline man on another, and a fragmentary coin on a third—or maybe combine all three in one spot.

Here are some very definite principles which must be understood and applied:

► Recognize that anything which contains quantitative or factual material can be graphically presented.

► Analyze your material for and from the graphic angle.

► Get clear in your own mind what you want to say. Write it down in a descriptive paragraph first.

► Obtain and select the necessary data. No matter how good the drawing, confused and irrelevant data will only be translated into confused and irrelevant graphics.

► Try to be as pictorial as possible in your thinking. But good, simple matchstick-style figures easily drawn by children will usually be more fun and more effective than attempts at elaborate "artwork."

► Use human interest captions that ask or answer the questions, Who? What? Why? When? and Where?

► There are a number of possible solutions to each graphic problem. Try several.

How can we apply these principles to graphics which present statistical material? First by recognizing that there are three basic forms for presentation of statistics: the bar, line, pie (or circle). Our aim is to select the most appropriate for the circumstance—and make it as pictorial as possible.

A frequent problem is to compare the growth of a quantity over a series of years (say U. S. population, 1900-1950) or the quantity compared for different classes (say the income of workers in different nations). The basic form to use here would be the bar chart in pictograph form. That is, breaking the bar up into pictorial unit symbols (see Fig. 1).

If a great many years had to be covered, with little space available, the best choice would probably be the line chart (see Fig. 5). If you wanted to show how one quantity was shared among a number of recipients (as in a percentage breakdown), you would probably find the pie chart best (see Fig. 3).

In each case you use the basic statistical form of line, bar, or pie to tell the statistical story. But somewhere on the chart, usually in the upper corner, try to work in a pictorial signpost symbol that will tell why quantities are used.

There are a number of nonstatistical fields in which graphics can tell the story: pictorial maps, organization charts, factor lists, visual diagrams, graphic stories, flow charts.

Here are some pointers to bear in mind in these areas:

This article is a slightly condensed version of one appearing in the April 1956 issue of New York State Education, *and is reprinted with permission from the editors.*

OR VIVID COMMUNICATION

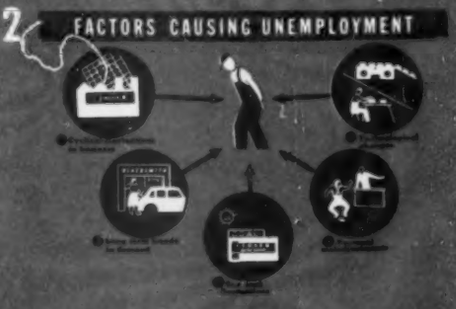
- ► Establish a dominant pictorial characterization or theme.
- ► Follow it throughout consistently.
- ► Use a light touch where possible.
- ► Get as much action as you can.
- ► Put short captions inside diagrams and longer ones outside.
- ► When making a number of points, number each clearly.
- ► Use arrows to indicate important items.
- ► Color should be used meaningfully —not just for decoration.

Bar chart in pictograph form is good choice for making quick and vivid comparisons. Workers at left tell who earns income and dollar signs indicate amounts.

1

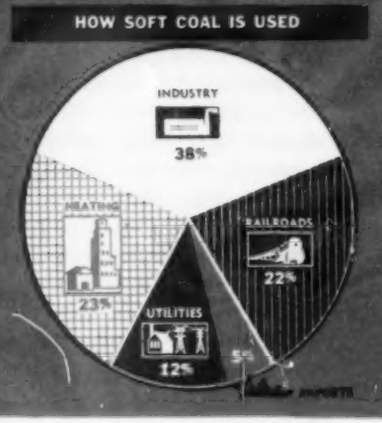
Here is a chart with drama. Listing a series of factors, it uses numbers to organize the sequence, carries a single character throughout, stresses action.

2

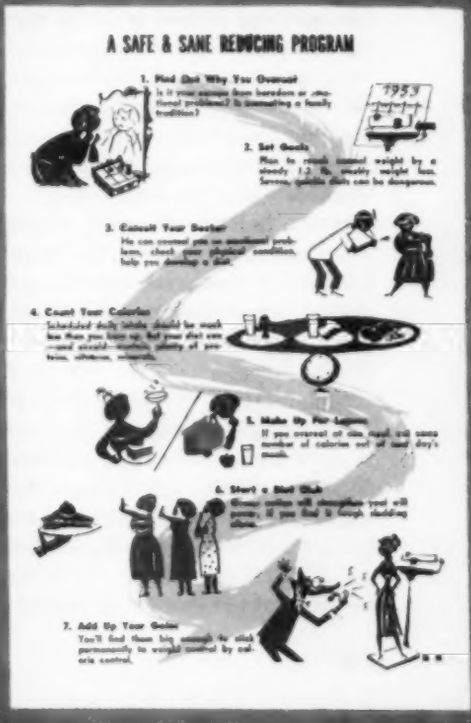


Pie chart is probably best method of showing percentage breakdown. Its simplicity makes lasting impression on students' minds. Note pictorial symbols.

3



Humor serves to punctuate this graphic story of safe reducing. Fat girl who overcomes temptation and sticks to caloric count is finally rewarded by wolf call.

4

A SAFE & SANE REDUCING PROGRAM
1. Find Out Why You Overeat
1953
2. Set Goals
3. Consult Your Doctor
4. Count Your Calories
5. Make Up For Lapses
6. Start a Slim Club
7. Add Up Your Gains

HANDY GUIDE TO SOURCES

For class exercises in graphics you may want sometimes to shortcut the drawing of symbols by having pupils paste up already printed symbols. Below is a list of sources.

DIVISION OF EXTENSION INFORMATION, U.S. DEPARTMENT OF AGRICULTURE, Washington 25, D.C. Symbols of farm animals, products, implements, money, people. (Free).

CHART-PAK, INC., Stamford, Conn. Symbols with adhesive backing for $1 per sheet. Each sheet contains 100 symbols on a single topic such as people, cars, houses, factories. 25 different topics.

CRAFTINT MANUFACTURING CO., Cleveland, Ohio. Sells adhesive-backed symbol sheets. Mainly military subjects—planes, tanks, soldiers.

For more detailed instruction in graphic presentation and examples of graphics, consult the following books:

PETERSON, LEWIS V. *Use of Graphics in Air Force Teaching Materials.* Maxwell Air Force Base, Ala. August 1953. 46 p.

Prepared for Air Research and Development Command of the Human Resources Research Institute. Gives good summary of various graphic techniques.

FAULKNER, H. U. and GRAPHICS INSTITUTE. *A Visual History of the United States.* Graphics Institute, 247 West 46th St., New York 36. 1954.

An example of integrated picture-text style. Visuals are part of the explanation itself—not just eye-bait. Uses color

When a large span of time has to be pictured in small space, line chart is apt choice. Though more difficult to read at a glance, it tells the story effectively.

for graphics. An example of what can be done to make complex topics more readily understandable.

MODLEY, RUDOLF and LOWENSTEIN, DYNO. *Pictographs and Graphs—how to make and use them.* Harper and Brothers. New York. 186 p. 1952. $4.

Mainly about pictographs. Presents principles and excellent illustrations of the points made. Explains when pictographs are good, when bad, and how to produce them for reproduction.

Our Best Investment

(Continued from page 211)

location, wide variety of materials and equipment, distribution, production and replacement of materials, maintenance of equipment.

Although colleges have a major responsibility in providing for the development of AV competencies, this responsibility must be shared by teachers and public schools through in-service education. There are many teachers who have no training in audio-visual education and will never develop audio-visual competencies except through in-service activities. Others who have developed a degree of competence in pre-service education feel a need of increasing it.

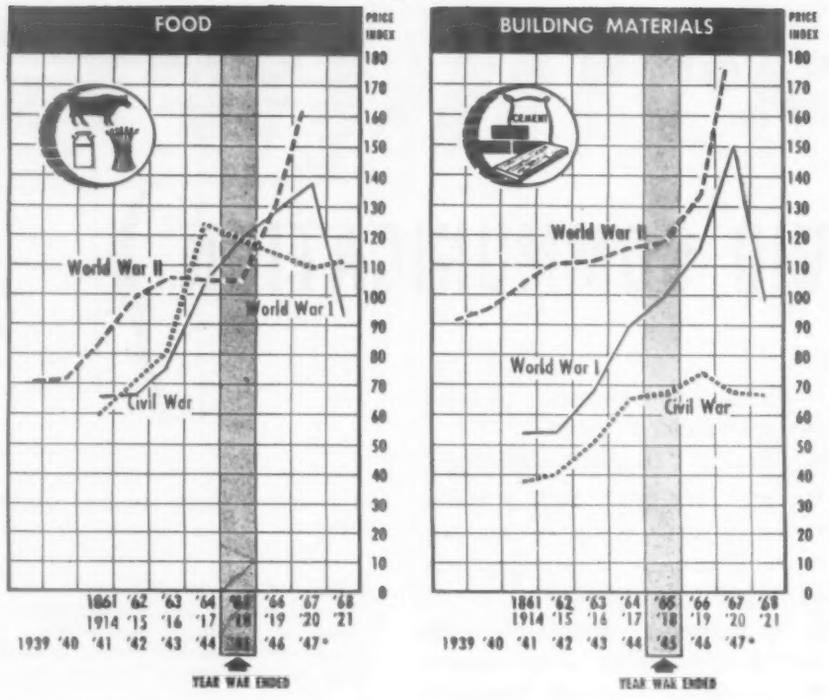
The best in-service programs are planned and carried out with teacher participation from the beginning, and with principals and superintendents in leadership roles giving inspiration and support.

Some of the more commonly used methods are demonstrations; exhibits; individual study through planned releases of audio-visual information; conferences with coordinators, supervisors, and teacher groups; workshops; and school visitation.

Regardless of the method used the in-service program should be planned to meet the needs of the local faculty. Teachers needs will differ. Some want only to increase their competence while others who have little or no AV training will need comprehensive experiences including a whole series of demonstrations, work sessions, and so on.

It almost goes without saying that expertly trained teachers throughout the country would be a tremendous catalyst for the audio-visual program. It would seem worthwhile then to concentrate some of our effort and intelligence on attaining the goals and attitudes described above; namely, a clear understanding among teachers and colleges of what audio-visual competencies are necessary for effective teaching; a willingness on the part of teachers to work toward achievement of them; colleges diligent in providing opportunities; competencies clearly identified by the school administrator and his faculty; and an in-service program designed especially to accomplish them.

5



New Look in Leadership

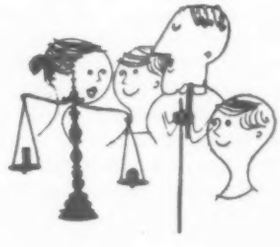
(Continued from page 201)

tion, analyze his own characteristics, and be concerned with his own behavior.

John K. Hemphill, for example, found that in large autonomous groups with shifting membership and a high degree of "togetherness," leaders who fail to make decision quickly are likely to be judged inadequate. Similarly, he found that if a status official gives the impression that he enjoys the authority of his position, he is likely to be judged as a poor leader where members are dependent upon him for favors, salaries, and other benefits. (*Situational Factors in Leadership.* Columbus: The Ohio State University Press, 1949. p. 91-95.)

Hemphill found also that the most important function of a leader is to make group membership a satisfying experience and to motivate members to act as a team rather than as individuals.

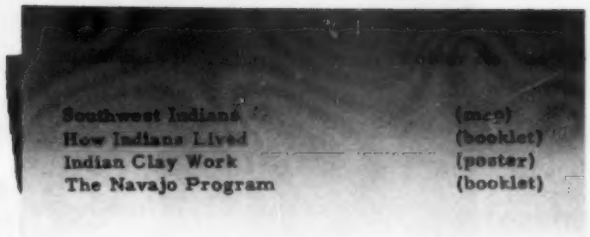
Never have we needed leadership in public education more urgently than now. One of the most vital aspects of public education is that known as audio-visual services. Hence it follows that we desperately need sound, enlightened leadership among audio-visual specialists. It should be recalled that educational policies, to be successful, must be public policies. It follows then that audio-visual policies must also become public policies and that this should be one of the results of AV leadership.



Sponsored Materials:

LESSON IN FILING

By GORDON S. SALISBURY



This is the second of two articles on this subject by Mr. Salisbury. In the October issue he told how sponsored materials can be used, how to acquire them, and gave criteria for their selection.

As MATERIALS begin to accumulate, it is necessary to find an effective means for organizing them. The following filing system has proven practical. The physical requirements are 3 x 5 cards and a box; a filing cabinet (wooden or cardboard boxes will do); and a quantity of letter-size filing folders.

The file is organized in this manner: the 3 x 5 file cards are given subject headings such as BRAZIL, STEEL, DEMOCRACY, COCOA, JET MOTORS, and so on. It is best to wait until a subject heading is needed rather than try to anticipate it before the materials arrive.

In the upper right-hand corner of each subject-headed card, a number is written. The filing folders are numbered to correspond with the file cards, and if desired, the same subject headings may be written on the folders.

The 3 x 5 cards are placed alphabetically in the file box, and the folders numerically in the filing cabinet. Filing requires the following steps:

- Decide the appropriate subject-heading under which the materials should be listed and pull that file card, or make a card with that heading if necessary.
- On the file card, write the name of the item and what it is (booklet, map, poster).
- On the item to be filed write FILE No. _____. The blank space is for the number found on the file card.

Locate the file cabinet folder which corresponds with the number on the file card, fold the item if necessary, and place it in the folder.

In some instances you may want to cross-reference your file cards. It is best to do this near the top of the cards. For example on the card titled DEMOCRACY, you might want to say, "See also: U. S. HISTORY; LABOR; GOVERNMENT."

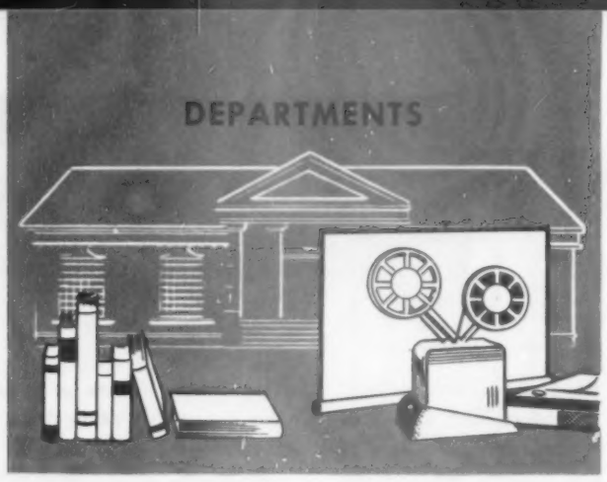
As long as the filing folder is not full, all items which fall under the one subject heading can be listed on the same file card and placed in the same folder. When a folder is full, take a new file card, place on it the same subject heading with the word "continued," and put a new number in the upper right-hand corner. This new card is filed directly behind the full card. A new folder is given this number and placed in back of the last folder filed. In this way the file grows without having to constantly re-arrange the folders.

The file is simple to organize, and makes locating materials equally simple. The student looks up the alphabetized file card listing his subject heading, notes the name of the materials he wants, checks the number on the file card, and looks in the file cabinet for the folder with that number. When he returns the material to the file, he looks first for the file number on it, then finds the corresponding folder.

As the file continues to grow and prosper, students continue to make full use of it. If they do not find items on the subject they desire, they can borrow the teacher's list and write the sponsoring organization which supplies them. Once these materials are received and filed other students have them at their fingertips.

Considering them only on the surface, sponsored materials are a means of bringing excellent information into the classroom and improving the room environment; however if full use is made of obtaining, presenting, and filing these teaching aids, the "fringe benefits" mentioned in this and the previous article far outweigh the surface benefits.

A good way to insure a reliable listing of pre-evaluated sponsored teaching-aids is to inquire from your audio-visual director. (See also AUDIO-VISUAL INSTRUCTION for October.) You will be pleased with the abundance of materials on tap and with your students' response to using them. The author believes that educators are overlooking an excellent teaching tool if they do not take full advantage of these materials.



NEWS AND VIEWS

THE COOPERATIVE STUDY for the better utilization of teacher competencies being made by the Department of Special Studies of Central Michigan College, Mt. Pleasant, Mich., is turning up some interesting data. During the past school year, 212 teachers in cities and towns of Michigan were observed for one full day each by members of a survey team. Team members reported that audio-visual materials were used by these teachers only 1.3 percent of the time. Equally as significant is the report that use of audio-visual materials was frequently carried on in an ineffective manner.

The general attitude of some teachers was represented by a remark that the observers heard several times, to wit: "I knew you were going to be around and might visit my class, so I didn't plan to use films because I thought you would like to see some *real teaching*." One teacher apologized for using films while the observer was present. Reports were that films and other audio-visual materials were often used without adequate preparation or follow up.

Much repetitive teaching was observed. Some teachers repeated the same presentation four or five times each day.

The Department of Special Studies is giving particular emphasis to ways in which audio-visual techniques can be used more fully and successfully. A beginning in this direction has been made in the Dolsen Elementary School at Bay City and the Gaylord Elementary School at Gaylord. In these two schools tape recorders are made available to all teachers and their maximum use in elementary classrooms is stressed. According to a report by Robert W. Kilbourn, coordinator of the instructional materials center for the cooperative study, it is expected that the use of tape recorders will be of particular value to teachers who are conducting subgroup programs with their classes. The tape recorders will be used to present repetitive exercises to small groups of students while the teachers are working with other groups.

Okoboji Sidelights

All conference members agreed that hospitality arrangements for the Lake Okoboji Conference couldn't have been better. Praise for this was heaped upon Bruce Mahan, director of the University Extension for Iowa State University; and Lee Cochran, associate in administration and director of the Conference.

Maurice Ivenson of the audio-visual center at the University of Wisconsin, turned his talents as an accomplished musician to good account and added substantially to the recreational enjoyment of those who were there.

Harold Coman, director of instructional materials from Spokane made sure that there would be good representation from the Inland Empire. Along with him, he brought his wife and three attractive daughters.

Ole Larson reported at least one disadvantage to progress in audio-visual education. He ruefully commented that filmstrip projectors are made so complicated today that they are harder to operate than motion picture projectors.

Don White, who represented NAVA at Lake Okoboji, proved to be an unexpectedly helpful convention participant. Since he flies his own plane, he enabled several conference members to make train connections in Chicago that they otherwise could not have made without his "special pilot" service.

Medical Workshop

The CALVIN COMPANY has just announced they are sponsoring a medical motion picture production workshop February 4-6, 1957. The workshop will be open to anyone interested, with a tuition fee of $60 per person to cover all sessions including the banquet. Among persons who will "star" on the program will be Ralph Creer, director of Motion Pictures and Medical Television, American Medical Association; Mervin W. LaRue, producer, Chicago; Dr. Joe Markee, Department of Anatomy, Duke University School of Medicine; Dr. David Ruhe, head, Department of Audio-Visual Education, University of Kansas Medical Center; Sy Wexler, Churchill-Wexler Film Productions, Los Angeles; and Warren Sturgis, Sturgis-Grant Productions, Inc., New York City.

French Visitor

THE REVEREND RENÉ NOUVEAU of Autun, France (Soane-et-Loire) visited the national office in September enroute to Europe after a six-week summer course at the University of Washington under the State Department International Exchange Program. A seminary teacher of English, Father Nouveau reports that audio-visual education has not yet made vast strides in France. There is not much money for AV aids, and many French teachers would dislike having their traditional patterns disrupted. Too, some of the intensive work in preparation for examinations would have to be curtailed in order to give students time to watch films. Father Nouveau, in whose school 12-year-olds sometimes work from 9 till 9 and Greek, Latin, and English are only part of the learning load, thinks this might not be a bad idea.

OF PEOPLE AND PLACES

DAVID E. STROM, formerly a member of the Jam Handy staff, is now in Iran on a two-year appointment as audio-visual techniques advisor to the Ministry of Education and Fine Arts. Before becoming associated with the Jam Handy Organization, Dave was a member of the staff of the Film Council of America. He also served with the Text-Film Department of McGraw Hill Publishing Company and as director of the audio-visual center at the University of Connecticut. In Iran, his duties will include the establishment of audio-visual workshops for the purpose of teaching Iranians how to use and administer educational film programs. Dave's wife and three children are with him.

ALBERT AYARS, educational consultant to the Hill and Knowlton Corporation, national advertising specialists, has just received a doctor's degree in education from the University of Washington. Al, who has long had a great interest in the audio-visual field, was formerly a school superintendent in Washington State and member of the staff of the Joint Committee for Educational Economics.

KENT STATE UNIVERSITY's audio-visual center shipped out the largest quantity of tape recordings ever to be reproduced anywhere for the instruction and entertainment of the blind when 641 tapes were sent to the American Printing House for the Blind early this fall. The tapes were duplicates of recordings deposited in Kent State's collection.

FISK UNIVERSITY at Nashville, Tenn. has installed a closed-circuit instructional television program. The majority of courses televised will be those with large enrollments such as freshman survey courses. TV will also be used in small-class demonstrations where minute or nicroscopic objects are observed.

J. C. FITZGERALD, who received his doctor's degree from Oklahoma A & M last summer, leaves his post as director of the audio-visual department to direct the division of continuing education at Oklahoma A & M. GUY PRITCHARD who has been Dr. Fitzgerald's assistant is now in charge of the AV department.

HENRY C. RUARK, JR., formerly with the audio-visual center at Indiana University, has been named national director of information for

NAVA. Mr. Ruark, who is completing work on a doctorate in AV education, will assume duties in a stepped-up public relations program when NAVA moves its headquarters to Washington, D. C. about January 15. He is co-editor of the third edition of *The Audio-Visual Equipment Directory*, published by NAVA in November.

JOHN LONG, who has been in charge of the audio-visual department at the University of Oklahoma for the last three years, has been appointed coordinating director of educational materials services, replacing W. R. FULTON who recently accepted a position as associate professor in the College of Education. RUSSEL MYERS, assistant in the audio-visual department will fill the vacancy left by Mr. Long.

THE EDUCATIONAL POLICIES COMMISSION, NEA, is working on a publication dealing with mass media which will review data pertaining to their societal effects and draw implications for education. This book is the second in a series on important issues in education. The first was *Man Power and Education* published in July 1956

MURRAY G. PHILLIPS, formerly at the University of Oklahoma is now employed by the Garden City (N. Y.) public schools as coordinator of instructional materials. Dr. Phillips recently accepted an assignment with the DAVI National Committee on Research.

THE AUDIO-VISUAL SECTION of the Oklahoma Education Association enjoyed a unique program when it met during the OEA convention in October. Clarence Burch, chairman of the State Board of Affairs, showed slides and discussed a recent trip to Russia.

MRS. JAMAE RICHARDSON is the newly appointed director of the instructional materials center at Birmingham, Mich.

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LOOKING AT *New Literature*

YEARBOOK ON MATERIALS IS COMPREHENSIVE WORK

INSTRUCTIONAL MATERIALS in and of themselves have no educational value. The finest library, the best collection of instructional films and filmstrips, or the most accurate and readable maps and globes are useless when kept apart from children. It is only as pupils have opportunities to use instructional materials in meaningful situations that such materials take on educational value."

This excerpt from one of the final chapters in *Instructional Materials for Elementary Schools*, 35th Yearbook of the Department of Elementary School Principals, contains the essence of the problems faced by principals, supervisors, audio-visual directors, librarians, teachers, and others who have struggled for years with the selection, administration, and use of teaching aids. The effort to transform static tools of education into live, understandable, and pertinent experiences for children is the purpose of this volume which is compiled from manifold sources throughout the nation.

The Yearbook tends to serve as a stimulus in thinking about the instructional materials program and purposely avoids making policy recommendations in dogmatic manner. To quote the chairman of the Yearbook committee, Dorothy Emig: "The user must do his own thinking about the place that the ideas might take in his own community."

This is about the most comprehensive publication dealing with curriculum materials to appear in the last two decades. It is required reading for a wide audience of school people, but especially AV personnel and school librarians. Gauged by the needs and interests of teachers as revealed here, the jurisdictional and/or theoretical emphases bandied about by some of the professionals in the instructional materials field recently seem far less important than the real needs of improving instruction through an adequate materials program.

The authors have in effect summarized "the current status of the use of materials in elementary schools because many of the articles report firsthand experiences."

The extent and variety of the project is reflected in the section headings: The Place of Instructional Materials; Selecting Textbooks and Reference Books; Instructional Materials in Language Arts and Social Studies; Instructional Materials in Arithmetic and Art; People and Field Trips as Resources; Locally Produced Instructional Materials; Collecting and Distributing Instructional Materials; Managing the Audio-Visual Program; Some New and Some Old Friends (TV, Tapes, Opaque Projector, Flannelboards, Newspapers, Free Materials); Inservice Education of the Staff; and Appraising the Value of Instructional Materials.

Among the 65 authors are Albert D. Colebank, Earl G. Henry, Roy O. Hinch, Arnold E. Luce, Helen Rachford, Robert J. Schults, and Harold E. Wigren.

The 35th Yearbook contains 310 pages and can be ordered from the Department of Elementary School Principals, NEA, 1201 16th St., N. W., Washington 6, D. C. Price, $3.50.

* * * * * * *

"Audio-Visual: The Tape Recorder." *Nation's Schools* 58: 88-92; October, 1956.

Here are four articles containing practical and brief suggestions on the use of the tape recorder in schools. The first discusses along three lines the introduction of tape recording in a school program: equipment, tapes themselves, and building a recorded library. Another author suggests a variety of uses of the tape recorder in teaching history. Special emphasis on the techniques of tape recording in commercial work and agriculture concludes the series. Good articles for the busy teacher.

* * * * * * *

How To Announce for Radio and Television, edited by William I. Kaufman. Hastings House, 41 East 50th St., New York 22. 1956. 95 p. $2.50.

Besides its primary service as a vocational guidance tool for aspiring announcers in the allied fields of radio and television, this compilation of advice from top craftsmen in the field makes interesting reading for anyone in the communications industry and profession. Ed Herlihy's little gem, "Consider as uppermost, 'What am I saying?' and never 'How am I saying it?'" points to many other truths well worth gleaning from the newest in the Communication Arts Series.

In all there are 13 chapters bearing the message that a good announcer has other attributes than "pear-shaped tones"; he has "integrity, pleasant personality, reasonably attractive features, a good voice well used, good taste, consideration for the fact that the announcer is in the home of the viewer, and the knowledge and skill of the technical aspects of announcing necessary to get across correctly the sponsor's message."

* * * * * * *

How to Make Good Tape Recordings, by C. J. Le Bel. Audio Devices, Inc., 444 Madison Ave., New York 22. 1956. 151 p. $2.50.

For an intensive and extensive treatment of the process of tape recording, the vice president of Audio Devices, Inc. has here presented a most useful reference work and textbook on the subject. The materials specialist who wants to know more about the inside of his tape recorders and who wants to know how to make fuller use of its potentialities should read this manual. It is clear, concise and definite.

Complex engineering data is developed so that audio-visual coordinators and librarians without degrees in technical sciences can understand this important phase of audio-visual equipment.

An Interpretation of Audio-Visual Learning Aids, by Maurice S. Stokes. Meador Publishing Co., 324 Newbury St., Boston 15. 1956. 94 p. $2.

This is an educational monograph recounting the history, development, and implementation of audio-visual tools in the teaching process. It centers around the experience of the author as professor of education in Savannah (Ga.) State College and in the Savannah public schools. A large portion of the study is concerned with descriptions of demonstrations in elementary, junior and senior high school classes.

* * * * * * *

The Oklahoma Audio-Visual Program (An Evaluation), by W. R. Fulton. Educational Materials Services, Extension Division, University of Oklahoma. 1956. 71 p. $1.

In this dissertation digest are enumerated criteria which will be of interest to those confronted with problems of evaluation. The major aspects studied in the thesis were: organization and administration; teacher education (see article by Dr. Fulton on this subject, page 210); dissemination of audio-visual information; research and evaluation; tax support; and film distribution.

* * * * * * *

School Planning. The Magazine of Scientific School Design. School Planning, Inc., 75 East Wacker Drive, Chicago 1.

Edited and published by John Marshall Ziv with an editorial board headed by Darell Boyd Harmon, *School Planning* is a new periodical devoted to schoolhouses. In the first issue (June-July 1956) the magazine drew national newspaper publicity by declaring what all audio-visual educators know: "that uncontrolled daylight is a menace to the child's health at close visual work and a barrier to the use of audio-visual aids and many other teaching devices." For helping to spread this important information alone the magazine merits the attention of audio-visual specialists. Other articles, for example "Better Sound Systems Needed for Learning," indicate that the appearance of *School Planning* is welcome indeed.

"Thrilling New Advances in Visual Aids," by Allan B. Burdick. *The Science Teacher* 23: 237-38; September 1956.

Besides noting the advances made in science teaching through the introduction of charts, models, and mock-ups, the author, a science professor himself, notes that the time has come to provide courses for future instructors in the use of audio-visual aids. Although the presentation is a brief one, the ideas suggested by Professor Burdick make excellent reading for the unconvinced science instructor.

HAVE YOU SEEN?

Puppetry In the Curriculum, one of the best manuals on the use of puppets as audio-visual teaching devices that we have seen recently. The booklet was issued by the Board of Education of the City of New York to provide a manual on puppets, marionettes, shadow figures, and masks for use by teachers in elementary and junior high schools. The price of the publication is under 75 cents. Order from the Board of Education, City of New York, Curriculum Bulletin #1, 1947-8 series, Reprint 1954.

Reporting Is Communicating, a recent publication released by the Association for Supervision and Curriculum Development.

If you are interested in a good bibliography of bibliographies of instructional aids to learning, send for *Curriculum Bulletin #57* available from the School of Education, University of Oregon, Eugene. Price, $1.

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EDITORIAL
Floyde E. Brooker

BETTER REPRESENTATION ABROAD

THE United Nations Educational, Scientific, and Cultural Organization recently held two international conferences on films and television, both of which recommended the establishment of an international center. The recommendation, in the language of the June conference in Paris, proposed "the establishment under the auspices . . . of UNESCO, of an international centre of educational, scientific, and cultural films for television . . . designed . . . to promote the large-scale production and dissemination of such films for use by television. *The centre could also facilitate the dissemination of educational, scientific and cultural films in other fields.*" (Italics are ours.)

This conference, as the recommendation indicates dealt with educational films, yet the professional audio-visual field in the United States was not represented. Whether or not a particular organization is invited to send delegates abroad is probably not important. But whether the present system of selection secures the best possible representation, and whether UNESCO is thus making progress—these are issues as important as the problems of our times.

At the moment of this writing Suez and Budapest have erupted—next month may bring fresh outbursts. Underlying these crises are the age-old problems, and underlying the problems is the general lack of communications. The majority of the world's peoples, being illiterate, are not a part of the worldwide stream of news and knowledge, and thus cannot partake in necessary decisions.

We must develop the media of communication to reach these people. We must broaden the scope of all media, and do it quickly. We need the best brains and experience that the field of non-verbal communications has produced—regardless of where they are found.

The United States has reached a high stage in the development and application of the non-verbal media and certainly the professional members of the field are outstanding in their experience and leadership. Their skills are needed not only because the problem is urgent, but also because as a nation we have a role to play.

How are we represented at the international conference tables where such matters are discussed? Are the individuals who come from the United States carefully selected in terms of their experience with the problems concerned? A study of the procedures hardly suggests an affirmative answer.

It is my understanding that for the first conference, invitations were extended broadly. The chief criterion appeared to be the candidate's ability to pay his own expenses of approximately $1200. The second conference, as far as UNESCO was concerned, was made up largely of the persons who attended the first, with UNESCO paying the expenses. This is hardly the way to secure a first-rate representation even though some of the men chosen have done excellent jobs.

These meetings are called "meetings of experts" and in a sense no "delegate" can be said to represent his country. It must be noted however that the expert from Russia was the Deputy Director General of Soviet Radio and Television Broadcasting. In countries where all educational films and television are governmentally controlled, representatives can speak with greater "responsibility" and authority than in the United States where there is little if any governmental control over educational films and TV. In this country responsible groups are primarily the trade, commercial, and professional associations.

There was a time when the U. S. National Commission for UNESCO had a series of panels broadly representative of the associations concerned, which recommended and passed on individuals from this country going to international conferences. A return to this system would be more likely than present methods to produce competent representation. Furthermore, if representatives were selected through professional and trade associations they would have behind them groups with high degrees of responsibility who could work toward accomplishment of conference recommendations.

It is a highly questionable practice for UNESCO to endeavor to influence the selection of nationals to the extent that it now does. For while it may give UNESCO the people and consequently the decisions it wants, the larger objectives of finding the best way to accomplish its purposes goes by the board. To the extent that this happens, UNESCO fails in its mission and we find ourselves saddled with a plethora of international film centers which are easily established but difficult to disband. And the big problems of the field are comparatively untouched.

What can be done about it?

The traditional steps are the first ones. Contact members of the U. S. National Commission and make your views on this matter known. Be informed about what is happening in the international field. A longer range plan calls for a commission completely informed on all aspects of international developments who can speak authoritatively for our profession both in Paris and in Washington.

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There Ought To Be

More Emphasis on Teacher Education Films

WHAT NEW MATERIALS should we be producing to satisfy the needs developing in our program? was the question raised in this space last month. Here are three suggestions which came up in a discussion when the question was posed to a group of classroom teachers:

1 A variety of short discussion-stimulator films for teacher education that picture in a few minutes' time a teaching or learning scene in which the teacher or learner acts in a choice-making situation. Situations might range from a child's asking for help on a particular problem or skill to classroom management or corridor incidents, to teacher-administrator relations, or to answering a parent's question, "If John's doing this wrong, how can I help him?"

The situational what-would-you-do or what-do-you-think approach should be explored more both in pre-service and in-service teacher education. To this end we need many a film that:

—Shows quickly a realistic choice-making situation.

—Avoids giving answers (which too often are over-simplified).

—Invites the viewer to think for himself.

—Permits by its very brevity more time during the meeting or class period for group participation or discussion of the film.

—Lets the film dollar buy more in teacher-education.

We already have some longer films in teacher education, for example, *Motivating the Class*, that deal with the situation on a before-and-after basis and have built-in principles to guide the viewer. Other films, such as *When Should Grown-Ups Help*, have put situations in series on film with provision for discussion time. But in addition to the increasing supply of longer films, we need a complement of short stimulators for our teacher discussions or parent meetings which pose questions for the viewers as each perceives the situation, yet does not encroach on the meeting time available for the interchange of perceptions. One illustration of the situational materials as written in essay form for use in pre-service teacher education, and which might suggest scenes, is Gwynn Greene's *The Development of Situational Material for Use With Student Teachers in Elementary and Secondary Education.* (Unpublished doctoral dissertation, Teachers College, Columbia University, 1956.)

2 Short inexpensive motion films that reveal for students some specific performance skill. As an example of what is wanted, one physical education instructor referred to high-jumping and pole-vaulting techniques and to the pictorial "flip-books" which could be studied slowly or "flipped" faster to show the high jumper or vaulter moving through the action. This prompted a shop teacher, a science teacher, and an art teacher to ask: "Are such short films available?" "Are there continuous (loop) films on . . . ?" "Are there films which provide slow motion shots or easy re-showing?"

3 Why not market an inexpensive hand-operated 16mm motion picture projector and sets of short silent 16mm films showing such operational steps? (An interesting comment: "With that kind of simple, hand-operated projector easily available in my classroom, I'd make more of my own film footage, and would certainly make much better use of some of the demonstration films which we now have in our schools.")

• • •

Send your suggestions for THERE OUGHT TO BE to Robert H. Burgert, 4100 Normal St., San Diego 3, Calif.

Films of Note

(Continued from page 215)

Pictura Films (487 Park Ave., New York 22) distributes *White Splendor*, 420-ft, sound and color, $100. Among the more interesting birds facing extinction is the American Egret. The film shows nest-building activities and feeding and growth of the young. The contribution of bird sanctuaries and protection laws are explained and make this film a valuable contribution to the study of wild life conservation.

How They Fly, 420-ft, sound and color, $100, is another bird film released by Pictura Films. Excellent slow motion studies explain the theory of flight in relation to wing structure.

From New York University Film Library (26 Washington Place, New York 3):

Learning is Searching—A Third Grade Studies Man's Early Tools, a 30 minute sound film, black and white, $135. Produced by the Child Study Department of Vassar College. The third grade of the New Lincoln School in New York City is shown as it studies tools and their origin. The viewer goes from classroom beginnings, through the exploring, research, constructing, reporting and culminating phases. Attention to age and individual differences is evident as well as emphasis on the search process in learning. Should prove stimulating for teacher groups, parents, and students of child development and human relations.

Seasonal Filmstrips

Two new sound filmstrips, one for Thanksgiving and one for Christmas, are available from Society for Visual Education, Inc., 1345 West Diversey Parkway, Chicago 14.

Indians for Thanksgiving, 49-frame colored filmstrip with 33⅓ rpm record, $10. Designed for 6- to 11-year-olds, this film is a visualization of Dorothy Heiderstadt's story of two young Pilgrim girls in New England in 1631 who invite into their home on Thanksgiving a little Indian boy who is lost. This kindness to his son wins for the white settlers the friendship of the Indian chief. Printed narration included.

Christmas Around the World, 40-frame colored filmstrip with 33⅓ rpm record, $10. Designed for middle elementary grades or older audiences. Except for American settings at the opening and closing, this film presents a series of scenes and short commentaries on Christmas customs in other countries—Sweden, Norway, Denmark, England, Holland, Belgium, France, Germany, Spain, Italy, Rumania, Yugoslavia, Syria, India, China, Australia, Brazil, Mexico and Bethlehem. Narration with background of Christmas hymns and carols. Printed narration included.

Brighten your holiday programs

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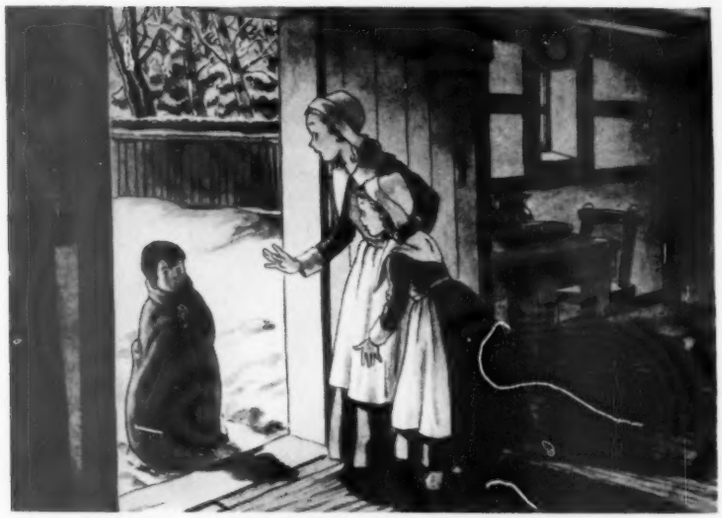

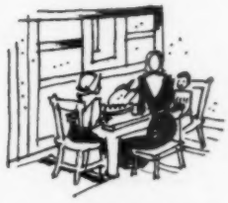

The boy who came to dinner was an Indian!

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This delightful new filmstrip, adapted from a story in Child Life and the Childcraft books, tells about two small Pilgrim girls who befriend an Indian chief's little boy who became lost. Their kindness averts an Indian raid and the settlers have added reason for giving thanks. Recorded narration and musical background.

A249-1R Indians for Thanksgiving, with 33⅓ r.p.m. record.....$10.00

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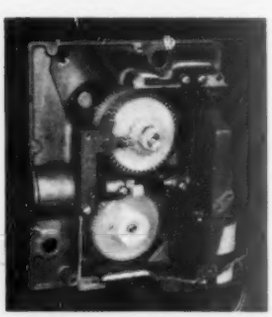
Prelubrication means low maintenance costs, means surer, quieter operation, too—throughout the lengthened lifetime of your Pagent Projector. Can you afford to be without it?



Nylon gears, oil-impregnated bearings, sealed ball bearings, and oil-retaining pads eliminate permanently any need to oil a Pageant Projector. Because of this design, stock machines in independent tests have run more than 1,000 hours without stoppage—equal to approximately 2½ years of normal use.

AND the Pageant also gives you:

1. **Smooth setups**—Reel arms fold easily into place; film path is printed on projector; drive belts are attached.
2. **Sparkling pictures**—Kodak's unique Super-40 Shutter automatically puts 40% more light on your screen at sound speed than do standard shutters.
3. **Natural sounds**—Tone and volume controls team with well-baffled speaker, fidelity control, and true-rated amplifier for clear, comfortable, natural sound.
4. **Choice of three models**—A 7-watt and two 15-watt models (8- or 12-inch speaker) with separate bass and treble controls, plus individually controlled microphone and phonograph inputs.

Before you choose any projector, get all the facts about the new model Kodascope Pageant Sound Projector. Send for this *free* booklet. There's no obligation.

EASTMAN KODAK COMPANY 12-221
Dept. 8-V **Rochester 4, N. Y.**

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.

NAME_____ TITLE_____
ORGANIZATION_____
STREET_____
CITY_____ STATE_____
(Zone)

Kodak
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